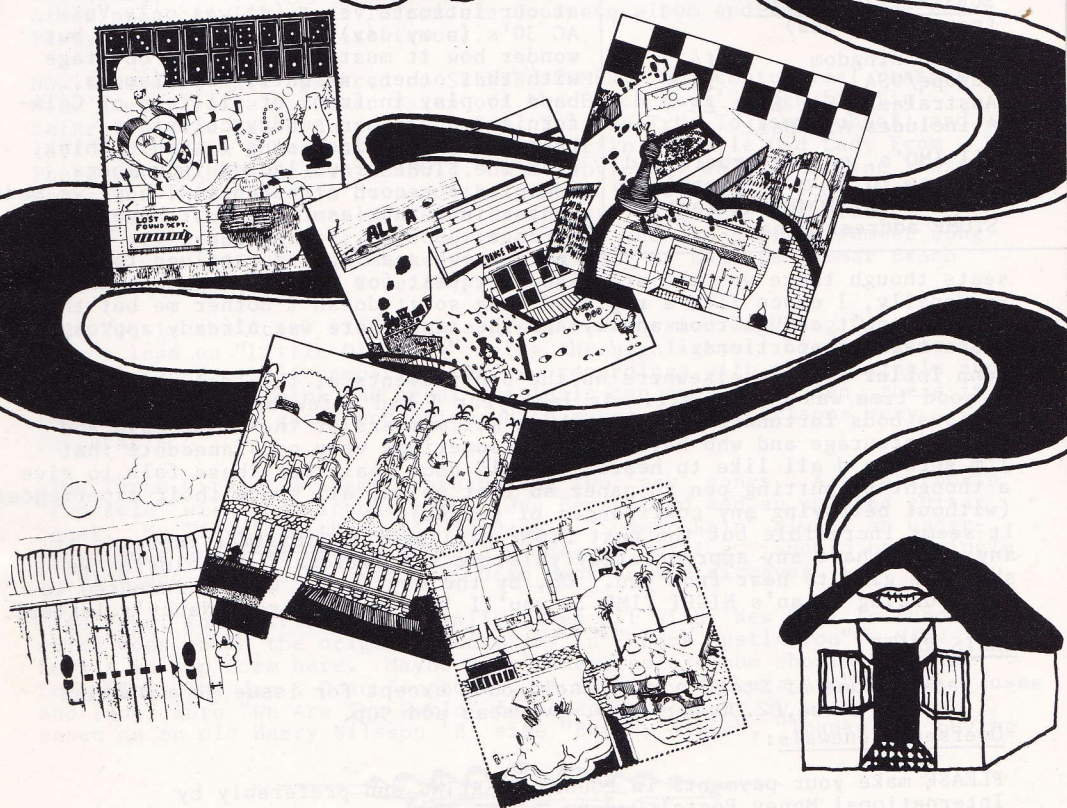


Back Boy STOMP 51



October 1985

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seats though there was the occasional request for the bopping to commence. Personally, I dance like a ruptured frog so it doesn't bother me but there really wasn't enough room anyway and the atmosphere was already approaching sauna-esque proportions.

John Tobler reports elsewhere on the other events at the 'do' where I think a good time was had by all. As last year I had a few brief chats with various bods fortunate enough to have met members of the Beach Boys and their entourage and who have the odd (sometimes very odd) anecdote that I'm sure we'd all like to hear. I would once again ask these folk to give a thought to putting pen to paper so that we may all share their experiences (without betraying any confidences of course).

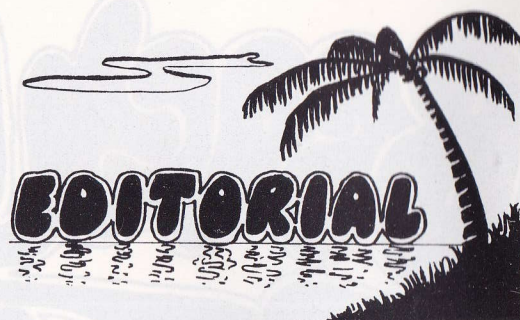
It seems incredible but the next STOMP will be the Christmas issue so if any of you have any appropriately yuletide suggestions for inclusion we shall be glad to hear from you. Oh, by the way, guess who is rumoured to be producing Brian's NIGHT TIME... you'll just have to read Nancy's letter!

CHRIS WHITE

Back issues of Stomp now all sold out, except for issue 50 a special 40 page issue, £2.00 per copy. Overseas add 50p.

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There have been a number of "auxiliary" Beach Boys who have appeared over the past couple of decades, mostly friends and members of family, and all have made their mark to a greater or lesser degree. At this year's convention we were lucky enough to have one of those not-so-part-time members (he has toured with the band extensively over the last couple of years or so), Adrian Baker, playing on stage with his own group, Gidea Park.

As the extended intro to "Wouldn't It Be Nice" sprang from the banks of speakers at our intimate venue (it was only Vox AC 30's in my day) one couldn't help but wonder how it must feel to walk on stage with that other, slightly more famous, band to play in front of zillions of Californians and other sundry colonists. Pretty damn awe-inspiring I should think. What the STOMP crowd lacked in numbers (despite a record attendance) I hope we made up for in enthusiasm. It must have been strange, however, for Adrian & Co. to play for a crowd seemingly superglued to their

REVIEWS

Jan & Dean - SILVER SUMMER - Silver Eagle Records, SE-1039.

SIDE ONE: Sidewalk Surfin', Surfin' Safari, Honolulu Lulu, Ride The Wild Surf, Surf City, Surfin' USA.

SIDE TWO: Drag City, Little Deuce Coupe, Deadman's Curve, I Get Around, Little Old Lady From Pasadena, Fun, Fun, Fun.

SIDE THREE: Be True To Your School, Sunny Afternoon, Popsicle, Indian Lake, Summer Rain.

SIDE FOUR: Linda, California Girls, New Girl In School, Surfer Girl, Barbara Ann, Thanks For Buying Our Album.

A new Jan & Dean album after many years waiting. All are new or different recordings even though the titles are all familiar. Side One; the Surfin' side, starts with "Sidewalk Surfin'" and a Mike Love lead vocal. We've often mentioned the unreleased "Deadman's Curve" soundtrack LP and, for the benefit of those not familiar with this album, the story goes like this:

In 1977/78 Jan, Dean, Mike Love, Papa Doo Run Run and Celebration, recorded new versions of Jan & Dean and Beach Boys songs for a soundtrack LP to tie in with the Deadman's Curve TV film. They did not get a deal on the LP, so it was never released but many of the songs turned up on other projects like Dean Torrence's Japanese album and the Surfing Beach Party video (reviewed last issue).

Now some more have appeared on SILVER SUMMER. For contractual reasons Mike Love's voice has been taken off the Beach Boys' songs (Surfin' Safari, Little Deuce Coupe, Fun, Fun, Fun, Be True To Your School) and left on the Jan & Dean songs (Sidewalk Surfin', Little Old Lady From Pasadena and New Girl In School). Mike obviously enjoys singing these songs and they suit him down to the ground, "New Girl In School" being my favourite. The only non-J & D or Beach Boys songs are The Kinks "Sunny Afternoon", a strange choice as it's such an English summer song and the Cowsills' "Indian Lake" which is sung by Endless Summer Beach Band drummer and former Cowsill, John Cowsill.

Side Two is the 'car' side with a great new version of "Drag City" and Mike's lead on "Little Old Lady" being the highlights. Listening to the album I found myself comparing the new recordings with the originals and, although I don't think the great originals can ever be beaten, there is a lot of energy and good production which makes the comparisons very favourable.

Side Three without a theme contains the two 'new' songs. A great rockin' "Popsicle" with what sounds like a Jan Berry lead and an updated guitar break. My 'fave' on this side is Dean's "Summer Rain" always an under-rated song and this update certainly does it justice. Should be a single I think and might even get Jan & Dean back on the airwaves.

Side Four, the 'girls' side, really takes off with 'New Girl In School' which does match the original and mixes in "Gonna Hustle You" - Mike Love's in top form heré. Maybe Mike's next solo album should be 'Mike Love Sings The Jan & Dean Songbook'. A rousing "Barbara Ann" almost closes and fades into "We Are The World" followed by a short 30 second track based on an old Harry Nilsson 'B' side "Buy My Album", "Thanks for buying



our album we hope to see you all next summer".

The trouble is, buying the album is a problem to UK fans as it's only available at the moment in the US through Mail order and Silver Eagle Records are not interested in exporting copies though they are looking for a deal in the UK. Dean Torrence sent me my copy and it's sure given me a lot of enjoyment over the last few weeks. Finally the back sleeve contains a message for Dennis Wilson. "Dear Dennis, we wish you eternal blue skies, warm sand and big waves, we all miss you."

Thank you Dean.

MIKE

Papa Doo Run Run - CALIFORNIA PROJECT
Telarc Digital Stereo DG 20501 (US release)

SIDE ONE: I Get Around, Wouldn't It Be Nice, Don't Worry Baby, California Girls, Help Me Rhonda, Surfer Girl, Good Vibrations.

SIDE TWO: Fun, Fun, Fun, Surfin' USA, Warmth Of The Sun, Let Him Run Wild, In My Room, Sloop John B, God Only Knows, Barbara Ann.

To quote from the sleeve notes "Since the 1960s when most of the sun and surf tunes contained in this album were originally produced, enormous technological advancements have taken place in the music and recording industries. With the advent of computer assisted 32 track digital recording techniques and the compact disc, a new experience in music is now available. Unprecedented clarity of sound and previously unattainable dynamic range can be achieved by a knowledgeable use of the digital medium. The CALIFORNIA PROJECT is a collection of the greatest hits of the Beach Boys. This recording was made using state of the art digital recording equipment and synthesizers. The basic however, remain the same." Papa Doo Run Run, Don Zirilli, Jim Rush, Stevie 'Surf' Dromensk, Steve Barone and Andy Parker are joined by guests Mike Love on "Wouldn't It Be Nice" and "Good Vibrations", Dean Torrence on "Barbara Ann", but Jeff Foskett steals the show with his sensitive lead vocals on the ballads. Best of all is "Warmth Of The Sun" a song Jeff has sung many times live on stage with the Beach Boys. "Let Him Run Wild" is also an interesting choice for a cover version and works very well.

Overall though considering the technology and facilities at the group's disposal the sound is a bit thin, and I found myself wanting to crank up the volume all the time.

While all the slow songs sound good, the fast songs i.e. "I Get Around", "California Girls", "Fun, Fun, Fun" and "Surfin' USA" really miss the Mike Love lead vocal. When Mike originally sang lead on these songs his voice had just the right touch of nasalness and nobody can seem to duplicate it. This version of "Fun, Fun, Fun" pinches the bass line from Little Richard's "Lucille".

That said it is an enjoyable album and I would like to hear Papa Doo Run Run tackle some new summer songs like their own "Sunshine Music" or like Flash Cadillac did on the mid 70s LP SONS OF THE BEACHES.

The compact disc of CALIFORNIA PROJECT actually made the top 30 in the US CD chart which is more than THE BEACH BOYS 1985 CD did.

The sleeve notes again say it all about the sound quality; "The Telarc compact disc release (CD-70501) of this album represents the ultimate listening experience for this music. The sound quality of the LP version is the highest possible within the limitations of the medium."

So far the album has not been released in the UK.

MIKE

ADULT/CHILD & CALIFORNIA FEELING (The second time around...)

Two new bootleg albums by the Beach Boys have lately made their availability known, both differing in varying degrees from their namesakes in the multi-coloured four-record set, both sharing liner notes by one Gene Landy, attractive packaging and an attribution to Carl & The Passions.

ADULT/CHILD's front slick features a shirtless Brian sporting a silly grin and red fireman's hat (see p.101 of David Leaf's book - the 1978 edition), whilst the rear slick is headed "Brian's Back", and depicts exactly that: Brian shirtless, overweight and with unflattering waistline.

Then there are the liner notes: purportedly penned by Dr Landy (oh yeah?), they are both detailed and humorous. It is noted, for example, that Dick Reynolds, who handled the orchestral arrangements on the 1964 Christmas album, returns to score "Deep Purple", "Life Is For The Living", "Still I Dream Of It" and "It's Over Now". Frank Sinatra is referred to as the 'famous spaghetti-bender', Mick Jagger is 'that English guy with the big lips'. But it's the music that counts.

The pressing is clean, there's silence between the tracks and the tracks themselves are of impressive audio fidelity. The album comprises the ADULT/CHILD tracks - in the correct order this time, and with the correct version of "Shortenin' Bread" - supplemented with five bonus cuts, "Mony, Mony", "Ruby Baby", "Be My Baby", "You've Lost That Lovin' Feelin'" and "Calendar Girl". Other than placing the bonus tracks at the end - as opposed to four in the middle as they are - I wouldn't change a thing. In fact, I was mightily impressed with Brother Records BW-1977.

CALIFORNIA FEELING, on the other hand, is a slightly different story. Exhibiting more hiss than ADULT/CHILD, static on at least five of the seventeen tracks and limited top end on six more, it's not of the same high quality. Secondly, although similar to the first album in liner notes, the front is a drawing rather than a bona-fide photo. Not that I'm knocking the drawing, a bronzed, bikini-clad girl (from the neck down), bikini top in her left hand, arms strategically placed. Framing the sketch are palm trees and the sun, below the names "Brian, Mike, Carl, Dennis, Al". The back cover features a colour shot of Dennis on a yacht (from the 1976 photo session).

The notes are once more well-detailed and humorous, stating that this album is not related to the unauthorised collection on the Making Waves Ltd label, and suggest that "they should change the name of their label to Illiterate Records". It is further stated that this album is not designed to resemble or be related to MIU; the 'producers' simply liked the title and used it for this collection. As for humour, the analysis of "Sherry, She Needs Me" is both apt and amusing.

Opening the album is "California Feeling", not the Rocky/Spring version circulating but the honest-to-goodness Beach Boys, and it really sounds like a group effort. "Brian's Back" follows, and is the first to evidence a muted top end. "We're Together Again", on the other hand, is clear and clean. "Our Team" exhibits the most static and possibly the most limited fidelity of the bunch. "How's About A Little Bit Of Your Sweet Lovin'?" similarly shares these limitations, but "I'm Beggin' You Please" balances, an extremely clean-sounding demo, Brian on the right channel, piano on the left. Then there's the "Santa Ana Winds" (original lyric)/"Looking Down The Coast"/"Monterey" trilogy, though the notes make no mention of a trilogy and simply list the first two titles. "Lasy Lizzie" just lacks top end range and the first bar or two. "California Dreaming" comes from the Radio Shack promo album and sounds great except for those synthetic

drums. The discarded film theme of "Skatetown USA" follows. Then it's "Sherry, She Needs Me", a 1965 track with a 1976 vocal that I for one wish were absent or, better yet, that the track alone were available. This is a stereo version, and it must be said that in spreading the song across the speakers, much of the power and depth of the mono version is lost.

And then there's the track that's my favourite on the LP, first featured piecemeal on a TV TM feature, later available on a 1973 concert tape (sung by Blondie Chaplin), eventually released minus the rest of the Boys on Dennis's solo album. It's "River Song", here performed by the band and including studio chatter. "Stevie" is next, condensed into mono and with an almost-successful edit to avoid the dropout appearing on all existing tapes. "Marilyn Rovell" is so-so, fidelity wise, followed by "We Gotta Groove", listed as a "bombastic mantra". Last - but not least - "Carry Me Home" featuring Blondie & Dennis, a track which delights me due to it's being not only unreleased but also 'unrecorded'. Brad Elliott's 'Surf's Up' stated (p. 285): "Dennis wrote a song about a soldier dying in Vietnam for HOLLAND. The song was not recorded because it was felt it didn't fit the group's image." Wrong.

All in all, Brother Records SUN-3329 isn't too bad, but not quite as impressive as ADULT/CHILD which, like the LANDLOCKED boot sets the standard.

RICHARD E SMITH JNR

THE BEACH BOYS - Dean Anthony
Crescent Books, New York 1985

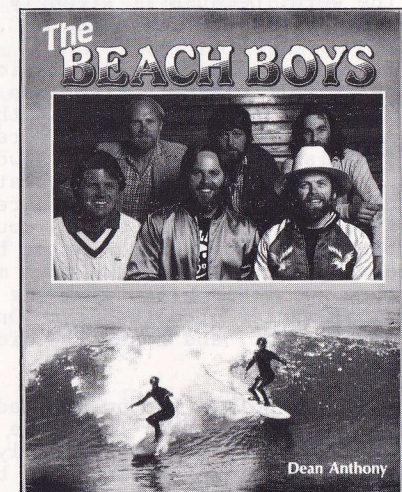
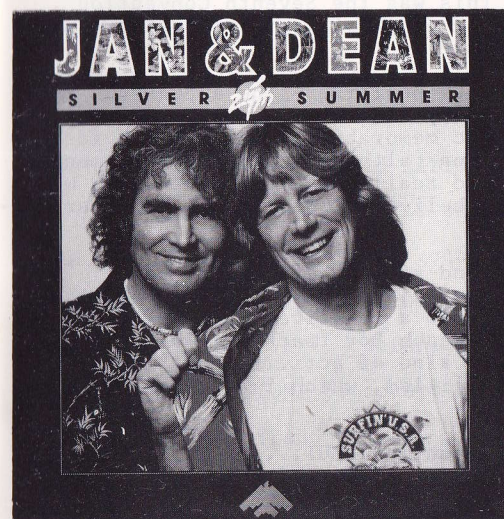
A new Beach Boys book is usually a welcome sight for fans as there are only a handful in existence at the present date. In the case of this 62 page offering from the States, the enthusiasm in its arrival somewhat dissipates when, on opening it, one finds a large amount of pictures and very little text. What text there is has a number of major inaccuracies, particularly in the spelling of key names, i.e. Murray Wilson, Audrey Wilson, and Bruce Johnstone. The information given on the group is very sketchy, mostly referring to the most well known albums and leaving out most of the info on line-up changes.

The pictures are mainly full colour and the majority are quite good. There are a few previously unseen ones but most of these are outtakes from well known sessions. None of the pictures is captioned and, as there are several pictures of non-Beach Boys, this is somewhat confusing. There is even one in there that our esteemed editor couldn't identify!

At best, it is a fairly well presented picture book, but not, I feel, indispensable to fans. There may well be a few of you who will want a copy for the sake of having all the books on the lads, but in view of the fact that it has to be imported from America, and considering the horrendous costs involved in getting it over here I can't see too many of you rushing to be first in the queue. I have no information on the author, Dean Anthony, but can only assume that as he seems unable to spell the names correctly and thinks that the Four Freshmen were a band, that he is not himself a fan. His only saving grace is that the book is dedicated to Dennis, although even that may not have been his idea.

Personally, I'd just like a copy of the front cover picture, a classic pose from the early '80's, with Brian.

LYNDA MORRISON



CONVENTION REPORT

It must be reiterated for the thousandth time in recent years that the Beach Boys simply don't deserve the fans who remain faithful to them through thick and (usually) thin. Remarkably, this was the Seventh Convention organised by the team who also provide one of the finest and most professional fanzines it has ever been my pleasure to read.

Most of the points about the convention are positive - the appearance of Gidea Park fronted by Adrian Baker, who played an excellent set, a respectable array of stalls selling surfing music memorabilia, the famous video (shown in two chunks), a rather odd auction (although only a consignment of unreleased albums by you know who could really have enlivened it), more paying customers than ever before (225 I believe). Definitely an entertaining six hours... BUT

Frankly, the hall became claustrophobic and stuffy before the end, although how this could be improved without hiring a much bigger and therefore dearer venue isn't clear. The quiz, to a relative outsider, was utterly absurd - who cares which obscure Beach Boy track has which three second section somewhere within it? This kind of activity won't spread the word, because it strongly smacks of elitism, which is totally unnecessary. (See me after class - C.W.)

It was great to see live music at the convention, BUT... While Gidea Park definitely played better than the real thing, it seems to me that half the appeal of the real thing is that they're just too full of human failings. Adrian and his fine group were on a hiding to nothing anyway - anyone familiar with the originals would be irritated by the 'incorrect' intros and the omnipresent disco beat. That beat permeates Adrian's well deserved hits, sure, but there really wasn't room to dance. Talking of that, why not? The chairs could have been moved to the edges, blah, blah, blah... To answer the point before last, to rehearse new tempos and arrangements would have been more than could be expected of the group, and they got their hits using the disco beat anyway. Few realise that Adrian's first medley predates Stars On 45... He deserved the O.B.E. Roy Gudge is working for, and hopefully Gidea Park, led by Adrian, will be back next year.

The good points far outweighed the bad on the day, which is the way it should be. Whether in future such a large attendance will be possible unfortunately depends entirely on whether the Beach Boys a) acknowledge the convention and STOMP and b) bring out a new record next year without Stevie Wonder and/or Boy George tripe included. If we can get the windows/doors open a bit next year, push back the chairs during Adrian's bit and forget the ludicrous quiz (the kind of quiz used this year could only put off new fans, and should be used only as a tie-breaker or something), then it may be even better in future. Personally, I'd like to see at least one genuine Beach Boy bothering to appear (if they're in the country of course), to hear Chris White performing 'Spanish Wine' (miming, if necessary, Chris), and maybe to re-run some of the great moments of past BB triumphs as seen and heard at previous conventions. But those are only personal items - a hearty and prolonged round of applause to all concerned.

JOHN TOBLER

Special thanks to all who one way or another helped on the day especially, Wayne Johnson, Kay Hawkes, Peter Whitfield, Nick Guy, Christine Coundon, Jim and Pauline Grant, Chris and Pip White, Les Chan, Vestron Video, Steve Johnson, John Simpson, Margaret Grant, Graham Dene, Roger Scott, Peter Doggett Clive Whitewood and Chris Duffy. and, of course, everyone who attended to make it our most successful Convention ever.

MIKE

CONVENTION RAFFLE PRIZES IN ORDER

OF PREFERENCE

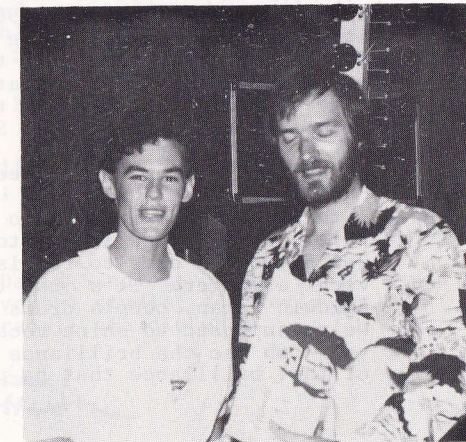
- | | | |
|-----|----------------------------------|------------------------------|
| #1 | "An American Band" video | won by: Roger Bush |
| #2 | SMILE album | won by: Rhonda Woodfine |
| #3 | ECSTACY - Honeys album | won by: Christian Bremer |
| #4 | "Silver Anniversary book | won by: Angela Gibbons |
| #5 | General Goodies | won by: Andy Toumazou |
| #6 | "Surf's Up" - Brad Elliott book | won by: Chris Pearce |
| #7 | Song Folio 3/BIG ONES supplement | won by: Ann Bowerman-Collins |
| #8 | Beach Boys Bag more goodies | won by: Charlie Brennan |
| #9 | AMERICAN SPRING album | won by: Clive Hammond |
| #10 | "Hotshots EP" Safari 101 45 | won by: Ian Barnes |
| #11 | Framed STOMP 50 cover | won by: Gordon Macintyre |
| #12 | CAPITOL YEARS box set | won by: Paul Shakespeare |
| #13 | Year's subscription to STOMP | won by: Brian Clarke |

AUCTION REPORT

- | | | |
|----|--|-----------------------------|
| #1 | Set of STOMPS - one to fifty | John Simpson - £ 15.00 |
| #2 | "Child Of Winter" - Dutch Pic Sleeve | Jean Pierre Petit - £ 31.00 |
| #3 | "Pamela Jean" - Capitol Swirl Label | Steve Wiggins - £ 50.00 |
| #4 | Mike Love interview LP | James Huff - £ 16.00 |
| #5 | SMILE album (2nd edition) with booklet | Brian Clarke - £ 38.00 |



Andrew Bainborough and Rhonda Woodfine



Sean MacCreavy and Chris White

MORE LUNCH WITH BRUCIE...

... Being part the second of my natter with Mr J, 22nd March, Los Angeles. To begin in the middle...

AD: You were saying to me in the car something about Beach Boys audiences.

BJ: OK... you've really got to live over here to understand what we're all about. It seems to me that when people hit 23-24 they graduate from the University of the Beach Boys. They go out, get a job, get married, have kids, and then they'll see a little flurry about us in the media, and they'll say, "are you guys still together?" What they don't realise is that the age of our audiences in America is like 13-24 and that we play to two million people a year, paid audiences... and these songs, these American anthems, because they've been written about what it's like to grow up in America, junior high through college, these songs are always played, no matter what's on the radio or how untrendy the NME think the Beach Boys are. In America there's always time in school for the Beach Boys... so people like me go to a Beach Boys show just for the hell of it, and we'll be surprised to be about the oldest person in the audience, sitting next to people who could be our children. A lot of people will say, "let's go see a Beach Boys show", will sit there in sports coat and slacks and get offended when everyone stands up in front of them! They've paid £20 for a seat, and they don't understand that they've gone beyond being a 19 year old who will stand at the back or save up for a couple months and sit at the front. It's a strange thing... In England it's different, I think; we'll have genuine fans. When we used to play England, I'd see these older fans who would also go see the Four Tops, and that's the kind of fan we'll mostly get. They sang along to "Barbara Ann" when it first came out and now, unable to fit into the suit they used to wear 20 years ago, they'll come along and sing "Barbara Ann" again.

AD: Can we take a swift dash through the Beach Boys albums you've been involved with?

BJ: The first song I sang on was "California Girls", and what people don't know is that Mike also wrote it, though you only see Brian's name on the label. He's always been the song doctor - quite good lyrically.

AD: PET SOUNDS.

BJ: I played an acetate of that for Lennon & McCartney in the middle of the night in London, May 1966, and later I found out that they used it as part of their courage to go ahead and do SGT PEPPERS. In fact I was with the Bee Gees at the Speakeasy, five in the morning, and someone brought in an acetate of PEPPER. I heard it back to back and I couldn't believe it, thought it was magnificent... as magnificent an album as our PET SOUNDS.

AD: With SMILEY SMILE, Brian seemed to quit the production race...

BJ: I think that Brian got into such over-production, on an arrangement level, that if you listen to how sparse the tracks are on SMILEY SMILE, you'll come to realise how truly brilliant Brian is as a vocal arranger. It's just two or three instruments at times, that Baldwin organ, coupla drums and guitars... and if we're a vocal band, we're supposed to shine vocally, and most certainly on that album, you can see the brilliance of Brian - and being his orchestra, some of that brilliance that he passed along to us. I don't think we've

ever gotten close to those vocals; on a pure technique level, that's got to be the most intricate Beach Boys vocal album. Listen to "Woody Woodpecker Symphony" for instance.

AD: Backing up a bit, exactly how many versions of "Good Vibrations" are there lying around?

BJ: Oh... one complete - the one on RARITIES - and a few middles and things. Brian figures the RARITIES version was too uptempo, so he went into Western Three with Dennis and a string bass player. Brian shook something, Dennis played organ, the bass player did his stuff - I think it was Lyle Ritz, or maybe Jimmy Bond - and that's how the final centre section came to be.

AD: I've always been fascinated by "Diamond Head" on FRIENDS.

BJ: I forget all about that, I swear to God. I recall Mike was in India and we were really racing to deliver an album, so I guess we got away from being commercial for a while... I was in a club in 1967 when they debuted "Heroes & Villains"; everyone cheered, got up to dance - and when the tempo changed, I knew we'd blown it with that record. Going back to FRIENDS, Brian probably did that instrumental himself.

AD: SUNFLOWER - such a great album.

BJ: I'd say it was Brian Wilson's last album, the last real Brian Wilson album. The best album is of course PET SOUNDS, but the group's private favourite - well, you give Bruce, Al & Carl a bottle of Pouilly Fuisse and we'll probably start talking SUNFLOWER. You had 100% of Brian, who was dealing with his demons but still needed to get his music out, and you had Bruce finally stretching beyond "The Nearest Faraway Place", finally writing a song or two. My biggest disappointment on SUNFLOWER was a song I wrote called "Deirdre"; I tried to get Brian to do the lyrics, gave him 50% of the song, and he wound up writing four lines. I thought, "gee, most of this song is me but what the hell, we'll just split it." Anyway, you got to hear Al, Dennis & Carl - I don't know about Mike, because we'd heard him for years, writing with Brian - but you finally got to hear that some of the other talent in the band was maturing.

AD: SURF'S UP?

BJ: We... manipulated our press on that. In America, people got tired with being so involved with drugs and were relieved to find that their older brother's and sister's highschool idols were still alive and well. A lot of elements helped SURF'S UP.

AD: How does CARL & THE PASSIONS strike you, even though you left in the early stages?

BJ: Actually I think I left just after it was done. That's our Jack Reilly album... I loved "Marcella"; I thought it was a nice album.

AD: AMERICAN SPRING?

BJ: There was this guy from Minnesota, David Sandler; he was a nice guy. Brian would get things started, leave the studio, and David picked up the loose ends. I really don't recall who did what.

AD: A couple of years back, I was able to ask Jack Rielly about your leaving of the band...

BJ: OK, the other side: in 1972 I was not getting along with Jack because I felt he was manipulating the band. He was very good in the beginning but... I don't think he ever told us the truth. No-one realised it, so I left, and it took about a year for the truth about Jack to come out. I don't wanna say anything that would get me into a lawsuit, but fate has a way of making things right. Anyway, I went home, began writing songs, wrote "I Write The Songs" and couldn't get anyone to cut it. I knew it was a hit. I sent it to the Yamaha Song Festival in Japan, and they sent it back saying it wasn't acceptable. The first people to record it were The Captain & Tennille and it sold a coupla million albums, but still hadn't been released as a single... then Barry recorded it, and everybody did it. I started producing David Cassidy and a bunch of other people, and there I am, five years later, floating in my swimming pool, having gone in the studio most every year to sing on a Beach Boys album - the only one I missed was MIU, no great loss - and having used the guys on some Elton John stuff, and Brian rings me saying "you gotta come help us out in Florida with the first CBS album". One thing led to another, and by late 1978, I was back in the band.

AD: On LIGHT ALBUM the band took a lot of flak over the disco cut, and though it did reasonably OK in the States, it wasn't super-big. How does it look seven years on?

BJ: The best version of "Here Comes The Night" of course is the WILD HONEY track, the original. Now you gotta understand that, when we conceived that record, it was our thought that no-one could really dance more than 2½ minutes to a Beach Boys song - this was way before any medleys. So we thought, let's give them something, and that something turned out to be 11 minutes of danceable Beach Boys... but by the time we got it on the radio in the States, the disco thing was so big that it threatened the people who had been making a certain kind of record for a number of years. All of a sudden the programming was allowing dance music in, and even the Stones remixed "Miss You" as a disco single. "Do Ya Think I'm Sexy?" had just come out, and labels were just remixing a lot of their big artists' tracks into the disco format, whereas we had made an 11 minute track. No re-recording, we cut it 11 minutes long and we actually had to edit it down to a single, as opposed to other people editing and re-recording their song up to an acceptable dance record. I really liked all the versions of it... but that opinion shouldn't be taken too seriously, because I produced it, so what should I know?! I don't care about anything other than if there's a chance to do something different and retain our dignity... why not?

AD: Looking at the future, will we ever see a "complete Beach Boys" collection, 1961 to 19 - whenever?

BJ: Yes... but it won't be accurate. See, we don't own the masters for the first 5-7 years, but we own everything else. I think the labels will, and do, make up their own truth... like Brad Elliott. Even though he did take the time out to interview us for his book, he probably based it on things he thought would be the truth. Now I don't want to accuse him of lying, because he's a lovely guy, but sometimes... well, you really have to have been there to know what the real truth was; so I don't think there'll ever be anything that's representative of us unless we can endorse it somehow. For instance,

I'd like to have PET SOUNDS mixed in stereo, but it's impossible because after we filled up the four-track, we'd bounce everything down to one track and carry on that way, so everything we'd done was in mono.

(Four days later I found this not to be the case, but at the time it sounded plausible...)

AD: Howsabout another Bruce Johnston solo album?

BJ: I'm too old for a solo album! I think that I have more future as a member of the Beach Boys, and I'd like to think that I'm a reasonably talented songwriter, so I'd like to continue with that for the rest of my life, 'cos a good song is a good song, and no-one checks to see if you have more dark hair than grey hair, 13 instead of 54. Yeah, I wanna stick with my songwriting.

AD: Anyone specific in mind?

BJ: No, I would never write a song for someone - I'd write a song that someone would record. When I wrote "I Write The Songs", I didn't write it for Barry, but he did it and it wound up selling 18 million. I knew that if I wrote it for the Beach Boys, it would be the wrong kind of song: it would be like the Stones cutting "Tie A Yellow Ribbon". It would not be very cool...

AD: Does it ever annoy you that most people don't look at the label and think Barry wrote it?

BJ: It's such an unusual song there's no way most people would assume he didn't write it (eh?). Barry is probably very uncomfortable explaining that he didn't write it. He's a very nice guy. I have no problem about what is cool and what isn't... because my ego has been fulfilled at so many different levels, so I don't have a problem with recognition. I got a Grammy for that song. It's very hard making a living out of your art, and I've been able to make a wonderful one out of songwriting, being with the band, production and so on, so I'm just fine. And speaking of production and so on, we have two songs left to mix, so we'd best pay up and get me back to the studio, OK? No, no, I'll get the tab...

AGD

"CALIFORNIA" COMPETITION RESULT

In Issue 50 I asked you to list the songs recorded by the Beach Boys together or solo, released and unreleased with "California" in the title. The answers were:

1. California Girls
2. California Saga/California
3. California Feeling (unreleased)
4. California Nights (unreleased - Carl)
5. California Beach (unreleased - Mike)
6. California Dreaming
7. California Calling

No one got them all correct but the winner, drawn from those that got six right, was Julia James from Worcester who wins a copy of the Beach Boys' latest LP. Tommy Andersson, a non-subscriber from Sweden, got them all correct but his entry arrived after the competition. I must also point out that any prize winners are restricted to subscribers.

MIKE



Brian Wilson and Christopher Cross



Bruce and Harriet Johnston

Photo's courtesy The Les Chan Collection

BEACH BOYS IN PROFILE

1. Michael Edward Love

Born: 15th March 1941, Baldwin Hills, Los Angeles.
Height: 6'0"
Eyes: Blue
Hair: Blonde (what there is of it)

The Beach Boys 'frontman' - and also elder statesman of the group at 44 - Mike is the Wilson brothers cousin (mother Emily is Murry's sister) and, with Brian, the founder of the band.

Mike is one of a family of six, all of whom he has involved in his career at some stage. Brother, Stan, a towering 6'9" ex-pro basketball player, was cousin Brian's minder/companion during the late 70's and early 80's, whilst his other brother, Steve, managed the Beach Boys' finances during roughly the same period. Sister Maureen Love-West plays harp, a talent the Beach Boys utilised on "Everyone's In Love With You", (and "Catch A Wave" also, one suspects) whilst Celebration's "Sad, Sad Summer" features not only Maureen but also Stephanie and Margie Love on backing vocals. Maureen also has a solo album to her credit: released in 1973, brother Steve produced it.

After a somewhat dubious education at Dorsey High and Los Angeles City College, Mike started working life as a sheet-metal apprentice at his father's factory, augmented by spells at a gas station.

In 1961, around the time the Beach Boys were "getting it together", Mike (then 20) married his 18 year old cheerleader girlfriend. ("You fell in love with a pretty cheerleader/I even married one") Setting what was to become standard procedure, the relationship was ill-fated, but did produce a daughter before their separation.

In October 1965, at the height of the Beach Boys' popularity, Mike tried again, this time with Suzanne. The marriage lasted until 1969, Suzanne presenting Mike with daughter Hayleigh (December 1966) and son Christian just under two years later.

For a few weeks in 1970 Mike's health failed following an ill-advised fast, but by the following year he was back on the rails and hitched to number three, a lady called Tamara ("the sun'll come out..."?), who gave him a further son in 1971 and a third daughter, Summer Deza in January 1973. True to form, the marriage foundered soon after...

1975 saw Mike's engagement to Sue Oliver, who tragically died in a road accident in 1977, and in 1979 and 1980 his constant companion was Korean born Sumako Kelly, the inspiration for "Sumahama". However, in September 1981 it was time for number four, Kathy Martinez. A son, Michael, was born in April the following year, followed by divorce proceedings in 1983. Currently Mike is seldom seen without one Sharon Lee. In a 1967 biography Mike listed his hobbies as water skiing, swimming and boating; it would seem that marriage has now topped this aged list.

Seemingly the least rated Beach Boy in the creativity stakes, Mike nonetheless has produced a few gems, lyrically with "Good Vibrations", "Fun, Fun, Fun", "Warmth Of The Sun" and "Do It Again", and musically with "Let The Wind Blow".



When it comes to singing, Mike is very much an acquired taste. Lacking Brian's range ("Do You Remember?") or Carl's mellowness, at times he really can sound as if his "nose is on the critical list". However, he has produced some reasonable vocals: "Goin' On" (with Carl), "Here Today", "That's Not Me" and the ballads on his solo album, not to mention some good tracks as yet unreleased.

Possibly Mike's chief claim to fame within the band is as the most ardent adherent of transcendental meditation, a discipline he still promotes today (e.g. the Live Aid show). Whilst all the other band members slowly lost 'faith', Mike stuck with it, to the extent of journeying to Maharishi's Rishikesh TM centre in 1968, and taking six months out of the band in 1977 to undergo an advanced TM Siddhi course in Switzerland.

Mike is, perhaps, not the most popular Beach Boy, as is evident if you thumb through a few back issues of STOMP, but back at the 60's shows, he and Dennis were my favourites, and I wasn't alone. Some friends and I sat and had a drink with them back in May 1967. You have to speak as you find, and Mike was good company.

Anyway, whatever your personal preferences, Mike is a Beach Boy, and you're a fan, which is presumably why you're reading this... to find out more about them; so now you know.

PENNIE WOODHEAD

CONCERT REVIEW

My wife had intended to visit her sister in New York on her own, but three weeks before she was due to go her sister phoned to tell us that the Beach Boys were appearing on Long Island (where she lives) during the week my wife was there. Well, what could I do? I immediately called British Airways and booked a flight.

We arrived in New York on Monday 15th July and I counted the days until Thursday 18th July when the concert was due to be staged at Jones Beach Theatre. I prayed the weather would be fine for the two nights of the concerts. I needn't have worried, it was a perfect night when we arrived at about 6 pm, two hours early but we wanted to be there and soak in the atmosphere. At exactly 7 pm we were first in the queue and managed to buy some t-shirts, posters etc.

I can only try to describe the setting. The theatre is open air and the stage is actually on the water. The front 30 rows are on one level, then the seats began to rise up in a semi-circle around the stage. Imagine the scene, a warm summer night with a gentle breeze and all around the atmosphere is electric with anticipation.

At 8 o'clock the supporting group called Flash Khan from Detroit came on. Enough said. They finished at 8.50 pm and the waiting began. The daylight had almost gone and we knew very soon the reason 10,000 people were there, we would see The Beach Boys. The audience began to grow impatient and the steady shout of "Let's go Beach Boys" got to fever pitch.

Finally the moment had arrived, the familiar sound of "California Girls" was heard, the lights went up on the stage and there they were!

To great cheers, clapping and dancing they went straight into "Sloop John B", "Darlin'" and "Wouldn't It Be Nice". Mike introduced "Getcha Back" followed by "Do It Again", "Little Deuce Coup", "I Get Around" and "God Only Knows". At this point Carl said what a great guy Dennis was, how they all missed him and dedicated "Heaven" to him. All round the theatre lights were held up against the darkness. It was quite moving.

Bruce, Al and Carl all announced they were going to sing songs off their originally titled album THE BEACH BOYS. For the first time in public "It's Gettin' Late" was being performed, and according to Carl, this would be their next single. This was followed by Bruce singing "She Believes In Love Again", and then Al with "Crack At Your Love". The latter was not sung on the second night. It must be said that the oldies received rapturous applause and cheering compared to the polite enthusiasm and applause given to the new songs off their latest album. Just one or two things to note here: Bruce sang "She Believes" on his own without any assistance from Carl. Also Mike Love disappeared after introducing Carl to sing "God Only Knows" and did not reappear until Al Jardine sang "Help Me Rhonda", which followed "Crack At Your Love".

The Beach Boys then gave a fantastic rendition of "Rockin' All Over The World", followed by "Come Go With Me" and "Rock and Roll Music".

Everyone was going wild, dancing, cheering and singing along, the climax being reached with "Surfin' Safari" and "Surfin' USA". They left the stage to wild applause and cheering, coming back to sing "California Calling", "Good Vibrations", "Barbara Ann" and finally "Fun, Fun, Fun", which was followed by a five minute firework display.

A truly amazing evening. The audience obviously enjoyed every moment of the show and I couldn't believe that I was actually there seeing the Beach Boys live after waiting five years. I may be biased but everyone I talked to was of the same opinion as me - that it was a very polished performance. The only criticism I could make would be that the concert was, as usual, too short, lasting about 1 hour 10 minutes, which for the price of the ticket at £17 each was not really long enough.

After being a fan for almost 20 years it was a magical evening, the second night being made even better because we were given a box seat courtesy of the promoters. I can only hope for the rest of their devoted fans that they come here in the near future. They are still well worth seeing.

GEOFFREY LEVENE

"BEACH BOYS BANNED"

(Extract from Daily News 22.8.85)

Washington (UPI) - The Beach Boys are once again banned from the next Fourth of July celebration in the nation's capital - this time in favor of a "more patriotic-type ceremony", a National Park Service spokeswoman says.

Participants in next year's Independence Day program, traditionally held near the Washington Monument, have not been chosen, but the Park Service is considering simply a military band concert or the annual fireworks display.

What will be notably absent from the celebration will be the Beach Boys, with its California sun-and-surf sound, and any other rock group, Park Service spokeswoman Sandra Alley said Wednesday.

"We're not talking about their talent at all," she said. "We're talking about the appropriateness of the program. We want a more patriotic-type ceremony in keeping with the holiday."

Alley said the Park Service wants the program to be "more family-oriented."

-oOo-

Apologies to Paul Eggett whose surname we changed to 'Leggett' in Andrew's article last issue. Sorry, Paul.

THE BEACH BOYS UNDER COVER - PART FOUR

LA Light Album

Another record company, another new start and back up to scratch here. The twelve individual pieces of art work vary in quality and relevance, my personal favourites being the L.A. logo and 'Shortenin' Bread', but I'm sure everyone feels differently. The layout I think is a bit uninspired and regimented, I could imagine if they were all postcards pinned up on the office notice board say, they would be rather more jumbled but perhaps I'm quibbling a bit here. If there is any criticism of this sleeve it is that it's too busy and no single image hits home, neither the group name nor the album title, which is where the picture disc scores - no mistaking this, and my favourite illustrations too.

Keepin' The Summer Alive

I am not sure if I like the idea that eventually the only interest the Beach Boys could gain is from penguins and polar bears (even they don't look too impressed). How long have they been trapped in this bubble? All they have with them is sand, surf boards, two unhappy looking palms and a girl in a bikini. I prefer to think they stand for more than just this, I won't go into details, but although the concept was possibly an amusing idea, in the end this view cheapens their image and therefore does not do them justice.

As a piece of artwork it is not too impressive but perhaps it loses a lot in the reproduction. The same could be said of the 'L.A.' illustrations, and I'd like to see the originals as I'm sure they are all quality pieces of work in their own right.

In retrospect maybe the KTSA cover would have made a good postcard for L.A.

THE BEACH BOYS

I don't know but perhaps the art department at CBS did not believe that a new album would ever appear, so when seriously asked for a cover design had to come up with something P.D.Q. My estimation of the time spent on conceiving and designing, is about ten minutes, probably less. The illustration is OK, but is blown up much larger than it should be (it looks much better on the sleeve for the single). The crudely executed graphics are basic to say the least; close up it is difficult to make out what you're looking at - at about fifteen feet it becomes clearer. The impressive standards set by the front are carried through onto the back. Takes your breath away doesn't it; only one word can sum up my feelings here, crap, complete and utter crap. Even the photo is naff; where do you think any Californian would go to take a picture with a blue sky and a few wispy clouds floating by, yes, in a studio of course. The Boys themselves, mmm... as we all know Al is the tallest member of the band, Bruce's jeans have shrunk again, Carl has the largest hands in the world and Mike, well... er, Mike's there too. Brian, good 'ole Bri, he always saves the day.

The sleeve is not worthy of Beach Boys music. A lot of care went into the production of this album, until we reach the sleeve, and it is the sleeve that record buyers see first. Shame on you CBS.

A Few More

The solo albums barely warrant a mention - all just mug shots, with Dennis's by far the best. The BEST OFs were typical of their time - leftovers from earlier photo sessions and a string of hit titles. There are three compilations worthy of a closer look, all by the same artist, Keith McConnell:- ENDLESS SUMMER, SPIRIT OF AMERICA and SUNSHINE DREAM. I know only E.S. features the boys in the graphics and not very flattering at that, but all three are thematic, crammed with interest, colour and visual gags. I'm sure these covers contributed to the

success of the album sales as they were very eye catching. SPIRIT OF AMERICA comes out on top, just, but all three could grace the walls of my house anytime. By comparison the UK compilation, GIRLS ON THE BEACH, must be the all time worst ever. The Beach Boys sang about girls, OK, but with innocent charm, whereas these photographs are sexist and in bad taste - ghastly.

20 GOLDEN GREATS is not bad, it was all part of the TV ad campaign, and looked at as a whole worked well.

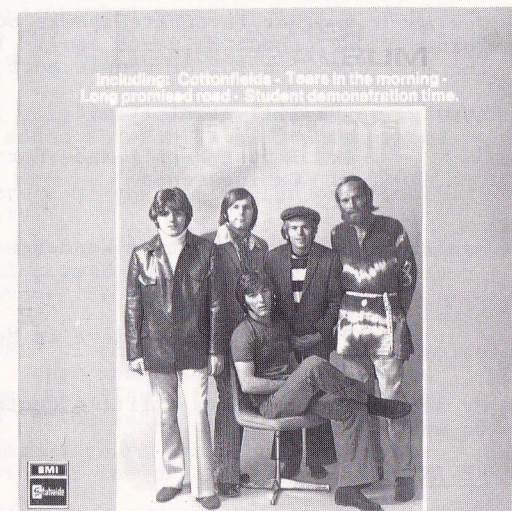
The RARITIES album cover didn't do a lot for me - rare photos of the group would have been more appropriate.

TEN YEARS HARMONY is neat and tidy and is an example of non-design; the Beatles thought of this years ago. The design for the Boxed Set, however, is one for which I have nothing but praise; having seen similar sets for other groups I was a bit worried but it is a fine production. The air-brush illustration of the car is very good and its use on the front of the box then on all the covers in part is cleverly done - a great package all round.

Illustrating the Beach Boys is a difficult job, as I've found out over the last year or so producing the covers for the mag. If you have any comments on these articles or my covers please write, or if you have any ideas for future covers either get drawing yourself or let me know and I'll try and produce them for you.

And now back to the drawing board.

NICK GUY



Rare French and Dutch LP sleeves not featured in Nick's Four part article.

The Beach Boys

THE BEACH BOYS 1985 ALBUM POLL

This prompted probably the best ever response to one of our polls. 12 points were awarded to your first choice down to one point for your last place. Many people did not vote for "Male Ego" in which case I placed it last. If everyone had voted for "Male Ego" it would have finished much higher.

The results:	Points	Number of first place votes	Number of last place votes
1. Getcha Back	1,038	23	0
2. Where I Belong	983	26	1
3. She Believes In Love Again	966	14	1
4. I'm So Lonely	924	13	1
5. California Calling	909	22	2
6. Crack At Your Love	807	7	1
7. It's Gettin' Late	720	1	5
8. Male Ego	691	6	22
9. It's Just A Matter Of Time	656	0	4
10. Maybe I Don't Know	470	1	6
11. Passing Friend	420	0	19
12. I Do Love You	261	1	51

It's interesting to see that almost every song gained a first and last place. "Where I Belong" had the most No 1 votes but "Getcha Back" was the most consistantly high on your lists. The two outside songs were not very popular and most people seem to want all Beach Boys originals on a Beach Boys album. Many thanks to everybody who voted.

The winners of the Vestron Video press kits were:

Jaquie Dove	Peter Wyatt
John Simpson	Anita Gonzalez
Malcolm Searles	Lynn Mason

Dear Stomp

How about another favourite tracks poll. There hasn't been one since I joined STOMP (about 2½ years ago). The poll in STOMP 35 must have been the last one... a lot of people must have joined since then.

Anyway, maybe I'll start it off.

1. I Just Wasn't Made For These Times
2. Cabinessence
3. Caroline No
4. Little Pad
5. Please Let Me Wonder
6. Celebrate The News
7. Wind Chimes
8. Don't Talk
9. You Still Believe In Me
10. That's Not Me



My selection does seem a little centred around '66/'67 doesn't it? Oh well.

KEVIN GODFREY

OK Kevin, that's it for the next Poll. There are a lot of new subscribers so it should be interesting to see if anything from the new album makes it into anyones Top Ten. Just send in your Top Ten officially released favourite tracks in order. As soon as I get at least 100 lists I will publish the results.

MIKE

THE FOUR FRESHMEN

"Their Hearts Were Full Of Sing"

Before I hear the cries, this is only intended to be a brief introduction to one of America's most underated 'not heard enough' pioneers of Brian Wilson music in showbiz history. How could anyone in the Beach Boys circles not have heard of them or their music?

By a series of strange coincidences, there are numerous similarities in their 36-year history.

The original Freshmen consisted of two brothers, a cousin and a friend, what of Surf Music if Chuch Berry had been the fifth member? Ross and Don Barbour, Bob Flanigan and Hal Kratszsch got together as modern jazz enthusiasts at an Indianapolis Conservatory of Music, out of which was conceived a new and rather distinctive style of close vocal harmony.

The Toppers (a type of shirt?), as they called themselves, soon evolved into the Four Freshmen and played their first professional concert on 28th September 1948, for which they were paid 15 dollars a week, collecting it themselves from the box office no doubt!

Playing during a period of obscurity for a couple of years, they aroused considerable local interest and enthusiasm, but the world was not yet ready for them. Maybe a change of name to American Spring would have done the trick!

Dayton's 'Esquire Lounge' provided the breakthrough in 1950 when Stan Kenton happened to be in the audience, resting from a US tour with his 'Inovations in Modern Music' group. Kenton was not only an influential man in jazz, but was a musical adviser to one of America's biggest recording companies. So impressed with their performance was he that he phoned the company in Hollywood the next morning to arrange a recording session without delay.

After their first release they made their Hollywood stage debut at the Studio Club in LA, a well known night-spot. This, in turn, resulted in an appearance on the Steve Allen Show, and a part in the MGM film, 'Rich, Young and Pretty'. A decade or so later, the Beach Boys were to record their first TV appearance on the same show!

By 1955 they were among the top bracket of American entertainers, and in 1956 they joined Nat King Cole and the Ted Heath Orchestra on a national tour. It is possible that during this tour Murray Wilson took his fourteen year old son Brian to see, and later meet the Four Freshmen.

Not unlike the Beach Boys, they not only had fashion and talent on their side, but were able to provide the added attraction of sounding good and being able to provide plenty of action on stage.

In keeping with tradition, there were some changes in the personnel during the group's rise to popularity.

Being voted the top Vocal Group became a regular occurence in magazines such as Metronome and Billboard, and this led to their first English tour in 1961, alongside their discoverer Stan Kenton and vocalist June Christy.

Their FOUR FRESHMEN AND FIVE TROMBONES album initiated a flood of voice instrumental albums but, of course, their most famous recordings to Beach Boys fans were 'Graduation Day' and 'Their Hearts Were Full Of Spring', which were regular numbers in the early concerts.

I'm relieved to discover that, almost 37 years ago, Chuck Berry was Sweet Little Sixteen on the other side of the prairie!

ANDREW BAINBOROUGH

LETTERS

Dear Stomp,

I enjoyed the Convention very much, the videos were great, Gidea Park and Adrian Baker were fantastic. Greatly looking forward to next year's Convention!

Also belated birthday wishes to Alan Jardine, he's my favourite, wasn't mentioned in last month's STOMP. Keep up the good work. Thanks.

ANGELA GIBBONS

Dear Stomp,

Hi there! Just a few words to thank you all for a fabulous Convention.

Somehow, this year was different. A substantially larger turn-out, the excitement of the recent prolific Beach Boys activity and real live music, and more importantly, a warm, and very friendly atmosphere. Last year's Convention seemed somehow flat in comparison.

Roy Gudge as usual set off the day with his slightly awkward, but endearing banter and the day's events flowed smoothly, with more visual and aural gems than anyone could ever take in.

"An American Band", still as captivating as ever, remains so fresh, brimming with timeless magic. We laughed, we raved, we winced together, and we choked at Dennis's heartbreaking decay. An extraordinarily emotional and touching film.

The quiz was once again amusing, with Chris White's cheeky compilation of micro-snippets, some only one-fifth of a second long. We must be masochists! (Let's not forget that one of you "masochists" has won three years on the trot, eh, Sean! - C.W.)

In contrast with last year's insipid Mike "Mathis" Love promos, this year's video sessions were totally engaging. The "Getcha Back" video was hilarious and Brian's zany Acme-man cameo spot was a joy to behold. Why the hell wasn't this video shown more on TV? Would've been a big hit if it had... Oh well, another one bites the dust! In the same vein, "It's Gettin' Late" was a little too contrived to be really successful.

The tapes were fabulous too. Brian's great, enthusiastic benefit gig fills me with real hope for the release of his "Night Time" album. He's sounding so confident and looking so healthy these days, it's like he's gone full circle. What a man.

But the tape which knocked me speechless had all the magic and deep sense of loss of any SMILE fragment: Dennis's mysterious works were magnificent particularly his revolutionary multi-tracking of 300-plus vocals. Profoundly moving, haunting and as deep and wide as the Grand Canyon.

Then came the day's amazing highlight: Gidea Park. At first, I smiled at their 'cabaret act' appearance and their quaint humour. But they kicked off perfectly with "Wouldn't It Be Nice", which, with no disrespect, put our Heroes' Live Aid rendition to shame. Adrian Baker's falsetto was in dazzling form, notably on their great Four Seasons medley. Like a perfect Beach Boys juke box, the guys swept through many of the early sixties hits. Highlighted by a soaring "Don't Worry Baby" and rousing

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-oOo-

When writing to STOMP magazine or the Information Officer please enclose an S.A.E.

versions of "Good Vibrations" and "Barbara Ann", both with enthusiastic (ish) audience participation! Their harmonies were beautifully tight the backing was cute but solid, and spiced with Martin Lawford's "Eddie Large" exuberance, even if some in the audience seemed a little reluctant to let their hair down... The atmosphere was electric, and looking round at all the smiling faces, I thought this was the way to celebrate the world's best good-time music.

Instead of leaving Harrow as before feeling frustrated and disillusioned, this time I left with a buzz of happy fulfilment. I was proud to be a fan of the Beach Boys.

My thanks go to Adrian and his band, and all at STOMP for making it a fabulous day, and easily the best Convention! Cheers,

SEAN MACREAVY

Dear Stomp

Thanks for the terrific show you put on last Saturday. The fact that I have come across from Paris for the last 2 years shows that I appreciate all your efforts very much. Regards,

IAIN MCGREGOR

Dear Stomp

I must compliment everyone at STOMP on a wonderful convention this year. Having live music certainly creates a really good atmosphere, and Gidea Park's performance was worth the entrance fee itself.

It was good to hear messages from the band and know that they still remember us British fans.

For what it's worth, and Beach Boys gossip usually amounts to nothing, I happened to meet Bruce Johnston in a Casino in Las Vegas in August while I was holidaying in the States. It turns out the band had played a big concert that night in Vegas and Bruce was unwinding after the show at a \$5 card table. Anyway after introducing myself and discussing the album, I asked him when they would next be in Britain. It seems the latest idea is to come over next year, which will be the 20th Anniversary of their first UK tour, and rather than play just 2 or 3 big shows, they want to do a proper tour of the country taking in, as Bruce said, places like Sheffield, Newcastle, Leicester etc. Like I said, it may be nothing but it's nice to know at least one Beach Boy includes the British fans in future planning.

After talking for about five minutes my brief encounter with BJ was over. It's nice to know he takes time out to talk with fans, not just about the band, but he also wanted to know what I was doing in the States and where I'd been and where I was going. My only complaint is that he signed a dollar bill for me and guess who had to supply the dollar. Can I borrow AGD's "I Love BJ" t-shirt next?

PAUL BROWN

Dear Stomp

I've recently received a note from Don Zirilli of Papa Doo Dun Run and he tells me they're negotiating for a CALIFORNIA PROJECT II album!!!

I'm really excited about this new computerized music technique - I think CALIFORNIA PROJECT is one of the greatest albums ever!

Rumor has it Phil Spector is producing Brian's solo album...

NANCY GAJ



Chris Cross, Carl, Bruce and Brian



Snap - Carl and Brian Wilson

Photo's courtesy The Les Chan Collection

ADVERTS

ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....
(\$1 per ad. maximum 50 words)

PENFRIEND WANTED: I am 31 and also like The Eagles, Elton John, Carole King and Paul Simon, just to name a few. I also enjoy reading and writing. Grenville Towers, 66 Haddon Street, Normanton, Derby, DE3 6NQ.

CHARLES MANSON ESP ALBUM; Jan & Dean: new wax album; California Music demos + Beach Boys records. SAE for list: Paul Eggett, 20 Albion Road, Malvern, Worcs, WR14 1PU.

SURFIN' AGAIN No 7: includes the Carnival Of Sound story; rap with ex-Monkee Davy Jones; new LP review; etc. UK subscriptions from Kingsley Abbott, 39 Eglinton Hill, London SE18 3NZ. All other subscriptions from Danny Bossard, Gotthelfweg 9, 5036 Oberentfelden, Switzerland.

CAN'T FIND THE "GETCHA BACK" 12 INCH SINGLE??? £6 cash post-paid, features "Male Ego" and "Where I Belong" on B-side. Write to Danny Bossard, Gotthelfweg 9, 5036 Oberentfelden, Switzerland.

FOR SALE: American magazine 'Who Put The Bomb' Issue 16 which contains a colour photo of Brian Wilson on the cover plus interview inside. Price £1.00 - I have loads of copies so order with confidence (UK only). Malcolm Thorne, "Crossways", Milland Road, Milland, Nr Liphook, Hants GU30 7JP.

SALE - SALE - SALE - SALE - SALE Pick up the whole range of Convention goodies, almost everything at ridiculously reduced prices. Send a large S.A.E. now to: Kingsley Abbott, 39 Eglinton Hill, London SE18 3NZ

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FOR SALE: many rare 7" & 12" records, demos, promos, pic slvs and interview discs, ex. Gettin Hungry (demo) - £15, Sound of Free - £25, I Was Made To Love Her (Swedish PS very rare) - £20, Hawthorne Hotshots (dbl EP) - £20, HCTN 12" single (blue vinyl) - £10, Inner View 12" interview w/Mike - £25, Pet Sounds UK orig. - £5, Best of Vol 1, 2 & 3 - £5 ea, or 3 for £10, I Get Around US PC EX+ - £10, Ballads LP NZ - £8, Good Vibrations (demo) PC - £5, God Only Knows (demo) PC - £5, for full list send SAE to: Steve Johnson, 67 Sutherland Chase, Ascot, Berks. SL5 8TE.

* Please ensure that your ads arrive no later than the 20th of the *
* month prior to publication. *

All cheques etc to the magazine should be made out to Beach Boys Stomp ONLY.

THE BEACH BOYS, by David Leaf, is available directly from the author. This brand new, hardcover edition includes an extensive update on the Beach Boys career (including the new album) and the new text runs approximately 30,000 words. With over 350 rare pictures and illustrations, this updated edition is now available to British fans at the postpaid (surface) price of only 13 dollars. For your personally autographed copy, send an International Money Order (US currency only) payable to David Leaf, P.O. Box 1404, Santa Monica, CA 90406 USA. Also please include the name of your favourite Beach Boys song for the author to use in personalizing the autograph. Unfortunately, the cost of air mail is enormous, so if you want AIR MAIL DELIVERY, please add 15 dollars. The book is to be published in late October of this year, so please allow 4-6 weeks for air mail and 3 months for surface delivery.

BEACH BOYS / SURF / JAN & DEAN magazines for sale. Beach Street and Strip Discography reduced to £5.60 inc p & p for quick clearance. Large SAE for these and other records, tapes etc to: Kingsley Abbott, 39 Eglinton Hill, London SE18 3NZ.

FOR SALE: ST2580 Vol 1 & 2, World Records Box Set, B.W. Productions (out of the box). Offers to: Christian Bremer, Seehofstr. 9, 1000 Berlin 37, W. Germany.

WANTED: Good recording of BB's at Knebworth 1980 and/or Wembley 1980. James Hughes, 168 Forest Road, Walthamstow, London E17.

RARE ALBUMS, records and tapes, concert and rare tracks, send International Reply Coupon for this six page list to: Geert Beusen, Sittarderweg 104, 6412 CK, Heerlen, Holland. Also Sound of Free/Lady (Dutch).

BEACH BOYS FREAKS UNITED is the official US fan club. For one year's subscription of 4 issues send \$6 or 24 International Reply Coupons (Airmail) \$3 or 12 International Reply Coupons (Surface Mail) to PO Box 842282, Los Angeles, Calif., 90073, U.S.A.

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DENNYMANIA looks and reads better than ever!!! Come and join a fun club for a fun man - Dennis Wilson. He gave us many happy and talented moments and thanked us with his smile. Let's thank him by remembering him forever. F.O.D.W. club is a way to express your feelings and fondest thoughts about Dennis, among the friends he has on earth. Surf's Up!!!

CALIFORNIA MUSIC - 2 Kentwell Avenue, Concord 2137, Australia. CM 67 out now. 60 pages featuring stories and interviews with Beach Boys, Surfin' Back East and More. \$6 a copy AIR.

SURFER'S RULE is the new surf music magazine from Scandinavia (in English). Subscriptions £3 for 3 issues. Published 3 times a year. Send money to Goran Tannfelt, Lilla Nygatan 16, 11128 Stockholm, Sweden.

NEWS

First of all, a large denial: despite what Brucie said during his Convention greeting, there are currently NO plans for an October tour, or indeed, a visit of any sort. Admittedly there is a large gap in the US tour schedule (like for all of October) but enquiries have revealed no plans. Carl has been heard to say he'd like to come over in the Spring...

The second US 45 pulled from THE BEACH BOYS was somewhat less than a chart success - but at least it did make the lists, which is more than can be said for "Passing Friend" in these sceptred isles. However, it has thrown up a bona-fide new collectors item, thusly: the 7" version is supposed to be shorter than the album cut - not so much an edit, more an early fade - and to be sure, most copies are. Some, though, are the full length album track, and the only way to tell without cocking an ear to the disc is to check the runout grooves - if there's a DJ between A and 2, it's the short version. If not, it's not. The third single in the States is set to be "She Believes In Love Again"/ "Just a Matter of Time" while over here there's nothing scheduled for the next six weeks at the time of writing (23rd Sept). For those keeping track of the week-by-week placings here are the latest figures, commencing week ending 3rd August:

Getcha Back (Hot 100)	86-91
Getcha Back (Adult Contemporary)	13-20-22-31-33- 40
Albums Top 200	52-55-68-72-81-104-126-153-171
It's Gettin Late (Hot 100)	90-85-82-89-97
It's Gettin Late (Adult Contemporary)	37-26-21-20- 20- 20- 26- 32

Harking back to the ChartFax standings compiled in STOMPS 29 & 31, "Getcha Back" ranks No 28, whilst THE BEACH BOYS clocks in at No 26.

Never one to miss a slice of free publicity, His Loveship has jumped on the "clean-up-rock-lyrics" bandwagon currently gaining strength in the US. Well, almost free - the Love Foundation's donation is a reported \$5,000. Remember, this is the man who penned the likes of "With all the other stud bees buzzin' all around her hive"...

The long-awaited David Leaf book is even now in production, having had it's title finalised at "The Beach Boys", and all things being equal, we'll have a review in the Xmas issue.

Mid-August saw the Honeys in London on a working holiday, the intent being hopefully to secure a new contract (i.e. they're no longer with Rhino). Your intrepid editors secured an interview, which will follow as soon as we can beat it into shape.

No further news on Brian's solo album, aside from a slightly surreal snatch in a UK national paper. Brian, it would appear, is asking anyone for contributions - not just songs but ideas, feelings, anything - and to this end has requested they be sent to him care of 1516 Westwood Boulevard, Suite 105, Westwood, CA 90024. Honest.

THE BEACH BOYS compact disc (CDCRB 26378) was released in September and includes "Male Ego" listed at 3 mins 32 secs, but it's not an extended version, they've just got the timing wrong. The sound of the CD is just fabulous, almost like being in the studio with them. Incidentally, in Australia the second single from the album was "California Calling".

Last issue we mentined a Olivia Newton-John/Carl Wilson duet, well its now out in the US on Olivia's new Album 'Soul Kiss'MCA-6151. Title of the song "You Were Great-How Was I?". Hope it comes out as a single.

Bootleg news: not a disc, nor a frisbee, but a booklet. To be more exact the legendary SMILE booklet, reproduced in full colour and crisp detail from one of the very few originals to escape destruction. Where and who this item hails from is a good question indeed, as the only non-original printing in the repro is the edition number (which would seem to indicate 1,000 have been printed). For those with either copy of the SMILE bootleg, it's an essential purchase, likewise for any real BB/BW fan. We'll investigate further and keep you clued.

A new Version of "Do it Again" by UK group The Twist, was recently issued on VM Records, No.VM 4. Well worth a listen.

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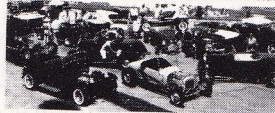
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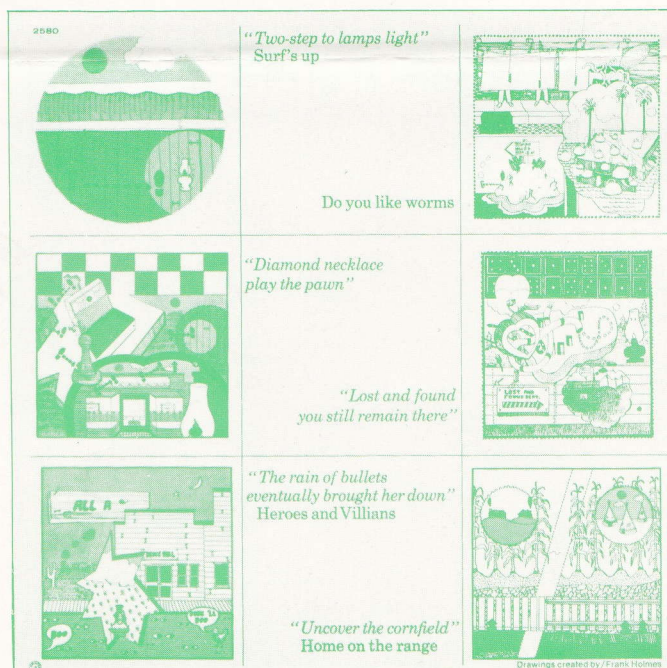
Beach Boys UK Collectors Series

BRIAN
Volume 1
WILSON

Once upon a time, there was an Album called SMILE. Or so Capitol Records were led to believe, which is why they had 466,000 sleeves printed, and 419,000 copies of an accompanying booklet made up. The Album of course, was never finished. Faced with a small mountain of packaging and no product around which to wrap it, Capitol did the eminently sensible thing and threw the lot in the trash can. End of story. Beginning of myth.

SMILE, Like all the very best legends, refused to lie down and die: rather it grew, and from the late 70s onwards, slowly became more accessible. First a front slick repro: then the much rarer back slick. In the early 80s, fragments of original SMILE-era music. Only the booklet remained unseen by the vast majority of Beach Boys fandom...

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Under no circumstances will the edition limit of 1000 be exceeded, and given the nature and complexities of the issue, it is unlikely that anyone else will ever offer another reproduction of such quality.

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TAPE LIST 3

CALIFORNIA FEELING No 2. Side A- California Feeling, Brian's Back, We're Together Again, Our Team, How's About a Little bit of Your Sweet Lovin', I'm Beggin' you Please, Santa Ana Winds, Lookin' Down the Coast, Lazy Lizzy.

Side B- California Dreaming, Skatetown USA, Sherry She Needs Me, River Song, Stevie, Marilyn Rovell, We Gotta Groove, Carry Me Home.

ADULT CHILD No 2. Side A- Life is for the Living, Hey Little Tomboy, Deep Purple, HELP is on the Way, It's Over Now Everybody wants to Live, Mony Mony, Ruby Baby, Be My Baby.

Side B- You've Lost that Lovin' Feeling, Shortenin Bread, Lines, On Broadway, Games Two Can Play, It's Trying to Say, Still I Dream of it, Calendar Girl.

BRIAN WILSON LIVE. Side A- Da Doo Ron Ron, I'm so Lonely, Male Ego, California Girls, Sloop John B. Beach Boys Live Getcha Back.

Side B- BEACH BOYS on LIVE AID. California Girls, Help Me Rhonda, Wouldnt It Be Nice, Good Vibrations, Surfin' USA, With REO Speedwagon Roll With the Changes.

BEACH BOYS LIVE 1985 JULY 4th PHILADELPHIA. Side A- California Girls, Getcha Back, Sloop John B, Wouldnt It Be Nice, Do It Again, Little Deuce Coupe, I Get Around, Surfer Girl, God Only Knows, Come Go With Me, Rock n' Roll Music, Side B- Good Vibrations, Rockin' all Over the World,

Lucille, Help Me Rhonda, Surfin' Safari, Surf City, Surfin' USA, Barbara Ann, Fun Fun Fun.

JAN & DEAN DEAD MAN'S CURVE SOUNDTRACK ? Side A- Fun Fun Fun+, Jennie Lee, New Girl in School+, Pipeline, Baby Talk, Sidewalk Surfin'+, Drag City, Teenager in Love, Surfin' Safari+, One Summer Night.

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IN MINT OR VG CONDITION
AND WANT TO SELL IT OR
TRADE IT??????????

ALSO ANY BODY NEED A
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DUBLIN DOING HIS VERSION
OF WHEN I GROW UP TO BE
A MAN???

HELLO TO EVERYBODY WHO I'M
DUE A LETTER TO,HOPE YOU'
RE ALL OK.

HI,REMEMBER ME FROM YEARS AGO EITHER FROM
THE BB'S CONVENTIONS OR FROM MY SUNFLOWER
RECORDS MAILING LIST.WHAT''' YOU DONT.....
COURSE YOU DO..

WELL IF LIKE ME YOU'LL STILL COLLECTING THE MUSIC
OF THE BOYS AND OF LATE VARIOUS ALBUMS WITH UNUSUAL TITLES
AND ORIGINS SUCH AS ADULT CHILD:LANDLOCKED OR SMILE
AND ARE FEELING A LITTLE BIT CHEESED OFF BECAUSE A, YOU
CANT GET THEM OR B,THEY'LL HELLISH EXPENSIVE THEN READ ON.
I'M TRYING TO PUT TOGETHER A LIST OF FANS WHO WOULD LIKE A
COPY OF THE FOLLOWING ALBUM.BY BUYING IN QUANTITY THIS
HOPEFULLY REDUCES THE COST TO YOU OF AIRMAIL POSTAGE/BANK
CHARGES/CUSTOMS ETC.SO IF YOU ARE INTERESTED ALL YOU HAVE TO
DO IS DROP ME A LINE + SAE AND ONCE I HAVE THE RECORDS I'LL
LET YOU KNOW AND ALSO THE COST.ITS THOUGHT THE COST IS GOING
TO BE SOMTHING LIKE ~~XXX~~ £15/18 PER ALBUM PLUS UK POST.
DONT SEND ME ANY MONEY AT THIS STAGE...PLEASE.....
ONCE YOU'VE SENT THE MONEY I SHOULD GET THE LP TO YOU
WITHIN 10 DAYS.

OK SO WHATS THE LP:ITS A DOUBLE LP OF THE 1977 LEGENDARY CONCERT
THE BAND DID FOR THE RECORD EXECUTIVES,WHICH BY ALL ACCOUNTS
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BUT IT IS GOING TO A LIMITED EDITION OF 400 SO THE DEMAND IS
GOING BE GREAT.SO IF YOU WANT ONE JUST SEND ME A NOTE AND A SAE
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